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STEVENS

A Study in Chromatic Modulation

(Haydn to Schumann)

Music

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1913

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A STUDY IN CHROMATIC MODULATION  
(HAYDN TO SCHUMANN)

BY

GLADYS A. STEVENS

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THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

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SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

1913



1915  
66+

UNIVERSITY OF ILLINOIS  
THE ~~GRADUATE~~ <sup>MUSIC</sup> SCHOOL

190

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Gladys A. Stevens

ENTITLED      A study in chromatic modulation(Hadyn to Schumann)

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF      Bachelor of Music

In Charge of Major Work

Head of Department

Recommendation concurred in:

Committee

on

Final Examination

248222



## A STUDY IN CHROMATIC MODULATION

(Haydn to Schumann)

In music, digression from the original key is made for variety. It is accomplished with modulation, i.e., the settling down in a new key by means of a cadence through its leading tone. Transitions, or mere touching of foreign kerp without a formal placing through the leading tone of the new key, are sometimes segregated from modulations into a class by themselves. For our purposes, the two may be united into one group, called for convenience, modulations, going back for our authority to do so, to the time when "each chord change vanished the auditory nerve, and each seeming shift in the seat of key, however fleeting, was felt as a genuine thing".

Of modulations there are three kinds, diatonic, enharmonic and chromatic. Diatonic modulation is the progression from one key to any of its related keys through a common chord. Enharmonic modulation is the progression to a new key by means of enharmonic equivalents. Chromatic modulation differs from either of the other types, in that it has no common chord; instead modulation is made by chromatically altering one or more tones of the original key. The raison d'etre is that this form is more abrupt and striking, and consequently more effective. It illustrates a type of restlessness, which is markedly characteristic of our day, and which was recognized at least as early as the time of Haydn.

That musician's audacity and independence in starting the use of chromatic modulation came from environment. In Haydn's own words, he says of his work under Prince Nicolaus at the grand palace known as Esterhaz. "My Prince was always satisfied with my work. I



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not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original.\*

Similarly independent was a man of the next century, Robert Schumann. His independence, however, arose from financial security and firm convictions rather than from isolation and approval. It is because both these men were bold and independent each for his own century, that their words make good material to compare for statistics in the rapid increase of chromatic modulation.

Haydn died in 1809; Schumann in 1856. It is of moment that, during this lapse of forty-seven years the student at once observes a startling development. For instance, in 3057 measures of Haydn's works, there are only 103 examples of chromatic modulation. In 3038 measures of Schumann, there are 235, or more than twice as many examples as in Haydn. Comparing two significant symphonic works we find an even more striking contrast. In the first 500 measures of the Surprise Symphony, there are only 3 chromatic modulations. On the other hand, there are 37 such modulations in the first 500 measures of Schumann's Symphonic I op. 38. In 330 measures of the piano and violin sonate,\* there are 19 examples. In Schumann's piano and violin sonate op. 121 however, there are 44 examples, in the first 330 measures. Such an average, moreover, is discovered by further examination to be fairly general. As a result we may decide that in not quite half a century chromatic modulation had more than doubled

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\* Grove's Dictionary of Music and Musicians - Vol. 2, p. 353.  
\* Peters edition, number 190.



its popularity.

Following are the records of research work:

HAYDN

Sonaten, Piano and violin (Edition Peters) No 190 Total number.  
of measures examined ----- 326

Chromatic Modulations discovered.

First movement.

From G to e	measure 26
" G to D	" 34
" G to e	" 54
" D to G	" 62
" g to B $\flat$	" 85
" B $\flat$ to c	" 94
" c to d	" 98-99
" G to e	" 122
" e to D	" 124
" D to G	" 130
" G to D	" <u>132</u>

Total ----- 11

Second movement, Allegro.

From D to a	measure 24
" a to D	" 25
" e to A	" 30
" A to D	" 35
" G to d	" 115
" a to D	" 121
" G to d	" 133



## From D to G

## Measure 144

Sonata, Piano, (Schirmer Library) vol. 329 No 1

Total number of measures examined - - - - 312

## Chromatic modulations discovered

From a to F measure 73

" F to G " 83

" G to a " 84

" a to D " 89

" D to G " 90

" G to C " 90

" C to F " 91

" F to a " 100

" a to d " 100-101

" c to F " 116

" F to g " 195.

" F to C " 200

Sonata, Piano, (Schirmer Library) vol. 329 No. 2

Total number of measures examined - - - - 388

## Chromatic modulations discovered

From B to e measure 75

" e to A " 76

" A to D " 77

" D to G " 78

" d to G " 87

" D to G " 162

" D to Bb " 196



From A to G	measure	222
From C to D	"	281
From D to e	"	282
From A to G	"	358
From G to A	"	<u>372</u>
Total - - - - -	- - - - -	12

Sonata, Piano (Schirmer Library) vol. 329 No. 4

Total number of measures examined - - - - - 246.

## Chromatic modulation discovered

From E to B	"	15
" E to f#	"	18
" f# to e	"	19
" B to E	"	25
" E to f#	"	51
" f# to g#	"	52
" f# to G#	"	80
" G# to C#	"	81
" A to E	"	100
" C to d	"	117
" A to E	"	134
" a to d	"	158
" d to E	"	159
" A to E	"	168

Sonda, Piano (Schirmer Library) vol. 329 No. 3.  
Total number of measures examined-----256

### Chromatic modulations discovered

From D to E measure 21



From B $\flat$ to e	measure 32
" b to G	" 48
" C to f $\#$	" 56
" d to g	" 117
" D to b	" 126
" d to A	" 144
" A to F	" 145
" C to A	" <u>154</u>
Total	9

Those Evening Bells, Piano score, (Master Musician Series)

Total number of measures examined - - - - - 59

Chromatic modulations discovered

From E $\flat$ to b	measure 10
" E $\flat$ to B	" 24
" E $\flat$ to b	" <u>43</u>
Total	3

The Heavens are Telling, Piano score (Master Musician Series)

Total number of measures examined - - - - - 197

Chromatic modulations discovered

From F to G	measure 159
" F to d	" 179
" C to g	" 187
" F to C	" <u>189</u>
Total	4

Achieved is the Glorious Work, Piano score, (Master Musician series.

Total number of measures examined - - - - - 37

Chromatic modulations discovered



From B<sub>3</sub> to F measure 10

" Bp to c " 17

Sonata II, Piano and Violin, Piano score (Edition Peters) no--

Total number of measures examined - - - - - 305

## Chromatic modulations discovered

From b to E measure 20

" a to e " 26

" e to b " 67-68

" f# to b " 88

" b to f" " 80-81

" date 6" 118-120

" Routes II 134

" a to B" 150

II. 月 12 日 1955年 1月 12日

II. **RESULTS** 8. **DISCUSSION**

Metabolism of the *l*-amino acid *l*-cysteine in *Escherichia coli* K12

Sonata V. Piano and Violin. Piano score (Edition Peters) W. 100

Total number of measures examined 150

### Chromatic modulations discussed

From  $d$  to  $S$  71

## "Portuguese" *Amphibians* and *Reptiles*



From a to G	measure	168
" D to G	"	243
" e to G	"	310
" C to a	"	355
" a to F	"	357
" G to D	"	363
" d to D	"	366-367

Surprise Symphony, Piano score, (Edition Carl Fisher)

Total number of measures examined - - - - - 495

## Chromatic modulations discovered

From D to A measure 51

" Bb to Eb " 136  
 " G to A " 155

Grand total for Haydn 103 3057

## SCHUMANN

"About Strange Lands and People", Piano (Schirmer Library )  
Vol. 101, op 15.

No Chromatic modulations.

'Curious Story', Piano (Schirmer Library) Vol 101, op 15.

## Chromatic modulations discovered

From A to e measure 17

" G to D " 21

" D to e " 29



From G to D measure 33

Catch me if you can. (Schirmer Library) Vol 101.

Total number of measures examined - - - - - 20

### Chromatic modulations discovered

Entreating Child (Schirmer Library) Vol 101.

Total number of measures examined - - - - - 17

### Chromatic modulations discovered

Contendedness (Schirmer Library) Vol 101

Total number of measures examined - - - - - 24

### Chromatic modulations discovered.

From F to D measure 21-22

Important Event. (Schirmer Library) Vol. 101

Total number of measures examined - - - - - 24

## Chromatic modulations discovered

## From A to c# measure 2

" A to f# "

" A to c# " 6

" A to f# " 8

## "A to c#"

## "A to f#" " 20

" A to C# " 22

A to ch	22
" A to f#	" 24
Total	46



Dreaming (Schirmer Library) Vol. 101.

Total number of measures examined -----24

Chromatic modulations discovered

From d to G measure 8

Total ----- 1

By the Fireside (Schirmer Library) Vol. 101.

Total number of measures examined ----- 32

Chromatic modulations discovered

Total ----- 0

The Kingt of the Hobby Horse, (Schirmer Library) Vol 101

Total number of measures examined ----- 24

Chromatic modulations discovered

Total ----- 0

Frightening (Schirmer Library) Vol. 101.

Total number of measures examined ----- 48

Chromatic modulations discovered

From G to a measure 21

" G to B " 23

Total ----- 2

Child Falling Asleep (Schirmer Library( Vol. 101

Total number of measures examined ----- 32

Chromatic modulations discovered

From C to e measure 24

Total ----- 1

The Poet Speaks.

Total number of measures examined ----- 25



## Chromatic modulations discovered

From D to a	measure	4-5
" G to e	"	9-10
" to g	"	12-13
" g to a	"	17
" a to g	"	<u>20-21</u>

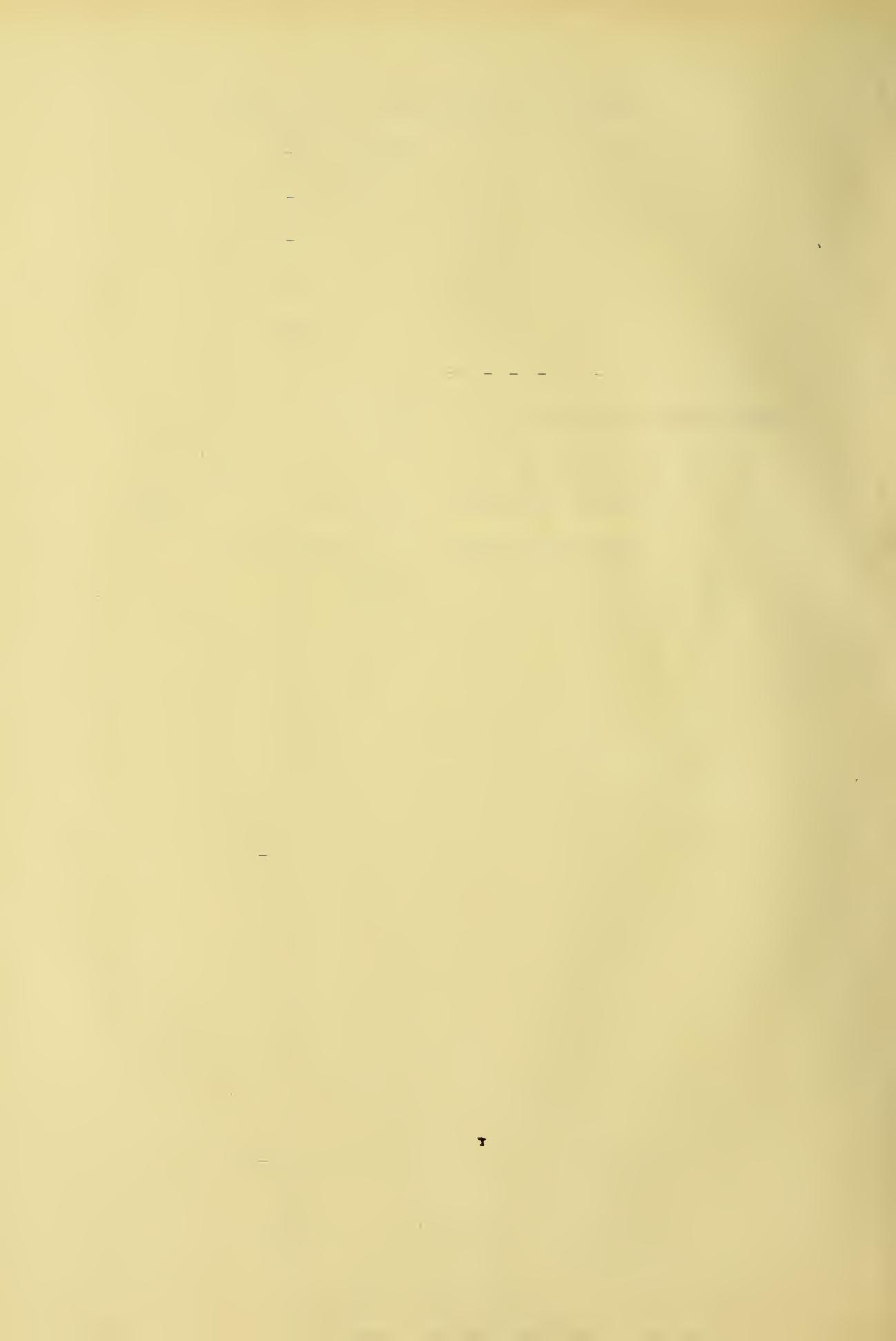
## Zurteite Grosse Sonate fur Piano and Violine, op 121

(Valagoon Breitfcopf and Hartel in Leipzig)

Total number of measures examined ----- 296

### Chromatic modulations discovered

From d to g	measure	13
" d to g	"	32
" F to a	"	39
" e to F	"	51
" F to g	"	52
" E $\flat$ to g	"	60
" F to g	"	67-68
" F to d	"	75
" B $\flat$ to g	"	78
" F to g	"	90
" g to a	"	91
" F to d	"	94
" F to d	"	96
" d $\flat$ to c	"	109-110
" F to g	"	131
" G to g	"	133
" g to c	"	135



From	To	Measure	140
"	c to g	"	144-145
"	c to g	"	148-149
"	g to c	"	162
"	c to d	"	165
"	E to f	"	173-174
"	d to g	"	197
"	F to a	"	208-209
"	e to F	"	220
"	F to g	"	221
"	e to G	"	229
"	D to e	"	236-237
"	e to b	"	239
"	b to A	"	240
"	G to e	"	247
"	F to g	"	259
"	g to a	"	260
"	d to g	"	266
"	d to A	"	273
"	A to d	"	274
"	d to g	"	279
"	E to d	"	280

## Second movement.

Total number of measures examined - - - - 225

## Chromatic modulations discovered

From	F# to e	measure	22
"	G to b	"	25



From	G to b	measure	27
"	b to f#	"	37
"	b to F#	"	39
"	F# to b	"	61
"	B to c#	"	67
"	F# to F#	"	75
"	F# to e	"	97
"	e to b	"	100
"	G to b	"	102
"	b to f#	"	112
"	f# to b	"	115-116
"	F# to B	"	144-145
"	E to D#	"	148
"	C to G	"	157
"	F# to e	"	174
"	G to b	"	177
"	C to F#	"	186
"	C to B	"	213
"	C to B	"	215

### Third movement

Total number of measures examined - - - - - 141

### Chromatic modulations discovered

From	a to D	measure	11
"	D to C	"	12-13
"	G to a	"	17
"	a to D	"	19
"	a to d	"	43
"	g to a	"	58



From	a to D	measure	59
"	e to a	"	65
"	G to B	"	98-99
"	B to G	"	100
"	G to B	"	100-101
"	e to B	"	105
"	B to C	"	106

#### Fourth movement

Total number of measures examined - - - - - 183

### Chromatic modulations discovered

From	B $\flat$ to A	measure	13
"	G to A	"	14
"	d to c	"	41
"	c to g	"	43
"	g to F	"	43
"	C to F	"	48-49
"	C to F	"	49-50
"	F to d	"	56
"	C to A	"	107
"	B $\flat$ to A	"	112
"	B $\flat$ to b	"	113
"	d to b	"	131
"	B $\flat$ to a	"	148
"	D to A	"	154

Symphonie I op. 38, Piano score,

(Breitkopf und Hartle's Orchesterbiblioteck)



Total number of measures examined - - - - - 509

## Chromatic modulations discovered

From	c to G	measure	8
"	c to $b\flat$	"	11
"	$b\flat$ to F	"	12
"	B $\flat$ to D	"	20-21
"	D to B $\flat$	"	21-32
"	E $\flat$ to F $\#$	"	110-111
"	F $\#$ to c	"	115-116
"	c to F	"	118
"	c to d	"	144-146
"	B $\flat$ to c	"	174
"	F to G	"	206
"	g to a	"	213-214
"	B $\flat$ to g	"	242
"	d to G	"	252-253
"	c to B $\flat$	"	260-261
"	B $\flat$ to g	"	266
"	g to d	"	268
"	F to g	"	279-280
"	B $\flat$ to d	"	285
"	C $\flat$ to F	"	377-378
"	F to C	"	378-379
"	C to F	"	379
"	F to B $\flat$	"	279-380
"	B $\flat$ to E $\flat$	"	392
"	E $\flat$ to C	"	396
"	C to B $\flat$	"	398



From	B <sub>b</sub> to d	measure	401
"	B <sub>b</sub> to E	"	416
"	E <sub>b</sub> to C	"	420
"	C to B	"	422
"	B to C <sub>b</sub>	"	424
"	B <sub>b</sub> to G	"	489
"	G to F	"	490
"	F to C	"	491
"	B <sub>b</sub> to G	"	493
"	G to F	"	494
"	F to c	"	495

Ich Grolle Nicht. op. 48- No. 7

Total number of measures examined - - - - 36

### Chromatic modulations discovered

From	C to b	measure	14
"	b to C	"	16
"	C to d	"	28
"	d to C	"	28-29

Und Winssten's die Blumen op. 48- No. 8

Total number of measures examined - - - - - 38

### Chromatic modulations discovered

From	F to a	measure	5-6
"	F to A	"	13-14
"	F to a	"	21-22
"	a to d	"	25



From	a to d	measure	32-33
"	d to a	"	33-34
"	a to d	"	35
"	a to d	"	***"***
Total	- - - - -	- - - - -	8

Susser Freund, du blickest op. 42- No. 6

Total number of measures examined - - - - - 58

## Chromatic modulations discovered

From	G to a	measure	8
"	a to D	"	9
"	D to C	"	18
"	C to a	"	18
"	G to C	"	23
"	d to e	"	28
"	C to d	"	38
"	C to E	"	42
"	E to d	"	43
"	C to a	"	51
"	a to d	"	52
"	G to C	"	55
"	C to a	"	55-56

Ich Kann's nicht fassen, nich glauben - op. 4- No. 3

Total number of measures examined - - - - - 87

### Chromatic modulations discovered

From	c to F	measure	4-5
"	g to C	"	9-10
"	g to Ab	"	<u>30-31</u>
Total	- - - - -	- - - - -	- 3



## Der Ring op. 42 - No. 4

Total number of measures examined - - - - 44

## Chromatic modulations discovered

From	E $\flat$ to g	measure	4
"	G to c	"	4-5
"	E $\flat$ to g	"	26-27
"	g to A $\flat$	"	27
"	A $\flat$ to C	"	28
"	C to B $\flat$	"	28-29
"	B $\flat$ to E $\flat$	"	29-30
"	E $\flat$ to g	"	36
"	g to c	"	<u>36-37</u>

Total - 9

## Aus dem Rhein op. 51 - No. 4

Total number of measures examined - 28

## Chromatic modulations discovered

From	d to C	measure	20
"	C to g	"	21
"	F to A	"	<u>26</u>

Total - 4

## Die Soldatenbrant op. 64 - No. 1

Total number of measures examined - - - - - 54

## Chromatic modulations discovered

From	B $\flat$ to f	measure	5
"	B $\flat$ to g	"	10-11
"	B $\flat$ to f	"	16
"	B $\flat$ to g	"	21-22
"	B $\flat$ to f	"	39



Dem Helden op. 95 No. 3

Total number of measures examined ----- 40

## Chromatic modulations discovered

From	B <sub>b</sub> to E	measure	7
"	E <sub>b</sub> to C	"	8
"	B <sub>b</sub> to E	"	33
"	E <sub>b</sub> to C	"	34

Whims op. 12 - No. 4

Total number of measures examined - - - 158

## Chromatic modulations discovered

From	G <sub>b</sub> to f <sub>b</sub>	measure	6
"	D <sub>b</sub> to G <sub>b</sub>	"	11-12
"	G <sub>b</sub> to b <sub>b</sub>	"	1-4
"	G <sub>b</sub> to b <sub>b</sub>	"	50
"	D <sub>b</sub> to G <sub>b</sub>	"	55-56
"	G <sub>b</sub> to b <sub>b</sub>	"	58
"	G <sub>b</sub> to b <sub>b</sub>	"	103
"	D <sub>b</sub> to G <sub>b</sub>	"	109-109
"	G <sub>b</sub> to b <sub>b</sub>	"	111
"	G <sub>b</sub> to b <sub>b</sub>	"	147
"	A <sub>b</sub> to b <sub>b</sub>	"	150
"	G <sub>b</sub> to b <sub>b</sub>	"	155

Papillions op. 2

Total number of measures examined - - - - 517



## Chromatic modulations discovered

From	A to b	measure	66-67
"	B <sub>b</sub> to g	"	88-89
"	B <sub>b</sub> to g	"	116
"	G to D	"	124
"	B <sub>b</sub> to g	"	130
"	A to d	"	154
"	F to d	"	174
"	C# to f#	"	210
"	f# to G#	"	212
"	b <sub>b</sub> to F	"	227
"	F to D <sub>b</sub>	"	228
"	D <sub>b</sub> to b <sub>b</sub>	"	229
"	e <sub>b</sub> to f	"	273
"	d to g	"	374
"	G to e	"	389

## Intermezzo op. 4 - No. 6

Total number of measures examined - - - 134

### Chromatic modulations discovered

From	D to e	measure	56
"	D to A	"	58
"	D to E	"	60
"	D to e	"	72
"	D to b	"	91
"	b to d	"	103-104
"	D to b	"	110



	Chromatic modulations	Measures
Grand totals (Schumann)	<u>235</u>	<u>3038</u>
" " (Haydn)	<u>103</u>	<u>3057</u>





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